

*THE ANDRÉS SEGOVIA ARCHIVE*

*GENERAL EDITOR: ANGELO GILARDINO*

**Fernande Peyrot**

**THÈME ET VARIATIONS**  
**pour guitare**





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front cover:

Maria Yakunchikova-Weber (1870-1902)  
**“LES BALCONS DE JÉRUSALEM”**

(Aigle, Canton du Valais Suisse - 1892)

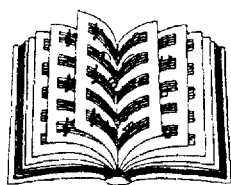
oil on canvas - cm. 44 x 31

courtesy of Mariel Weber  
and Francisco Herrera

back cover:

Julio Lopez Hernández  
**THE ANDRÉS SEGOVIA MONUMENT**  
Linares, Jaén (Spain)

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# FOREWORD

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## FERNANDE PEYROT (1888-1978)

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The Swiss composer, teacher and conductor Fernande Peyrot was born in Geneva (Switzerland) on November 21<sup>st</sup>, 1888. She studied at the conservatory of her native Geneva with Ernst Bloch and with Emile Jaques-Dalcroze (the famous creator of a gymnastic and choreographic method for the interpretation of rhythm). In 1916 she gained her diploma from the *Institut Jaques-Dalcroze*, where she was to teach until her retirement.

In 1919 she left Geneva for Paris, where she attended the classes of André Gédalge and Paul Dukas at the conservatory. At the same time she taught at both the *École de rythmique de Vaugirard* (inspired by the principles of Jaques-Dalcroze), from 1919/20, and at the *École normale de musique*. On her return to Geneva, she pursued a dual career as teacher and composer, and also directed a small choir for many years.

Peyrot's work ranges across many genres, and includes many choral works, much chamber music, several orchestral works (notably her *Esquisses symphonique* and *Suite pour cordes*), and many scores for the puppet theatre in Geneva. Her compositions were often played at festivals of the *Association of Swiss musicians*, or by various Geneva-based ensembles. The Swiss-French conductor Ernest Ansermet gave premieres of her *Masse* in 1918 and her *La petite sirène* in 1949.

Fernande Peyrot died in her native Geneva on March 10<sup>th</sup>, 1978. Her musical archive is kept in the "Fonds Fernande Peyrot" at the *Conservatoire de musique* in Geneva.

## Acknowledgements

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I am especially grateful to Jacques Tchamker-ten and Judith Markish of the *Bibliothèque du conservatoire de musique* in Geneva for information about Fernande Peyrot.

Allan Clive Jones

Northamptonshire (UK), December 2001.

## FERNANDE PEYROT, SWITZERLAND AND THE GUITAR

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A musician of the same generation and cultural background as Frank Martin, Fernande Peyrot was probably attracted to the guitar by the artistry of Andrés Segovia, who lived for several years in Geneva, and where he gave many concerts. Peyrot was not the only Swiss composer to be inspired by Andrés Segovia. According to a letter Segovia wrote to his friend the Mexican composer Manuel Ponce in the 1920s, both Volkmar Andreae and Hermann Suter expressed a wish to compose



for him,<sup>(1)</sup> though no guitar work by either composer is known to exist. In the late 1920s, Aloÿs Fornerod composed a *Prélude* for Segovia, which he did not play but which has recently come to light in the collection of manuscripts that contained the present piece. And, most famously, in the early 1930s, Frank Martin wrote the celebrated *Quatre pièces brèves*, which again Segovia did not play but which has become a classic of the guitar repertoire.

Prior to the discovery of the present piece, Fernande Peyrot's known guitar works were a set of four *Préludes* published in 1986 by Hug & Co. (Zürich), edited by Cristoph Jäggin, and a *Petite suite pour guitare op. 31*, composed in 1954 and dedicated to the Spanish guitarist (and Swiss citizen) José de Azpiazu.

In May 2001, among the papers of the Andrés Segovia Foundation at Linares (Spain), was found a manuscript of a set of four *Préludes*, one of which bears the dedication *para Andrés Segovia*. Two of these four *Préludes* are identical to those published by Hug with the numbers 1 and 3; another of the *Préludes* in the Segovia archive appears to be the same as *Prélude 4* of the Hug set, but transposed one tone lower; and there is a short *Prélude* which is missing in the Hug set, whilst *Prélude 2* of the Hug set has not been found in the Segovia archive. We have, then, five *Préludes*, of which one is unpublished.

In addition, and completely unknown, was the *Thème et variations*, an excellent composition of which the Segovia archive contains the original manuscript, and which is not included in the Peyrot archive in Geneva. It thus appears that the sole surviving copy of this work is the one given by the composer to Andrés Segovia who, thankfully, preserved it carefully despite never performing it publicly in his recitals. The manuscript is undated, but we believe it was

written during Segovia's residence in Geneva, during the 1930s. It seems entirely reasonable that a figure such as Fernande Peyrot, highly respected in the musical world of a town where Segovia lived, would establish some sort of contact with him.

The *Thème et variations* consists of a theme followed by six variations. The last variation – a short fugue – is given in two versions: the measures from 148 to 167 have been rewritten by the author in a second version called *Variation VII*, which is an evident improvement of the same variation previously entitled *Variation VI*. Of course, in our edition we have adopted the second version, but in the facsimile reproduction of the manuscript we have included the dismissed version to allow the reader to compare the two versions.

### Angelo Gilardino

Vercelli (Italy), December 2001.



*Fernande Peyrot*

(1) *The Segovia-Ponce letters*, edited by Miguel Alcázar, Editions Orphée, Columbus, 1989 (pages 1/3).



# THÈME ET VARIATIONS

pour guitare

Edited by  
Angelo Gilardino  
and Luigi Biscaldi

Fernande Peyrot  
(1888-1978)

## THEME Grave ♩ = 54

②

CII

mf

6

①

CI

11

②

CI

CII

②

①

## VAR. I Vivace scherzando ♩ = 200

16

mf

19

①

②

②

CIV



25

③ 3 1 3 0 2 0 7 4 ④ ⑤ ④ ③ ④ ② ③ ② ④ 2 ① 1 4 2 1 7

④ ③ ② ③ ② ④ 2 ① 1 4 2 1 7

31

4 2 4 1 4 2 1 4

②

3 4 1 4 2 1

②

② 4

2 4

③ ② ③

3 2 4 1

4

② 2

2 5

1 5

3

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a quarter note G4 (marked with a circled 2), followed by a quarter note A4 (marked with a circled 3), a quarter note B4 (marked with a circled 1), and a quarter note C5 (marked with a circled 1). These four notes are beamed together. This is followed by a quarter rest, a quarter note D5 (marked with a circled 4), a quarter note E5 (marked with a circled 2), and a quarter note F#5 (marked with a circled 1). These three notes are also beamed together. The system concludes with a double bar line. The bass line is indicated by a 'b' below the staff.



**VAR. II Allegro con fuoco** ♩ = 120

38 *f*

41

44 CII *dolce*

48 CII

52

57 *a tempo* *rit.* *mf*

61 *a tempo* *p rit.* *f* *mp crescendo*

66 *Poco più lento* *f* *f* *f*



VAR. III Allegretto ♩ = 112

70

*dolce legato*

73

CII

76

3

79

*poco rit.*

82

5

85

CIII

88

*p*



VAR. IV Adagio ♩ = 60

91

*p* *espress.* *p* *espress.*

95

*p* *espress.* *p* *espress.* *p*

99

*p* *espress.* *p* *espress.* *p*

103

*p*

107

*p*



## VAR. V

Allegro  $\text{♩} = 132$ 

110

*f*

113

*f*

116

*f*

119

*f*

122

*poco rit.*

125

*a tempo*

CIV



128 *CIV* *Poco più lento*

*poco rit.* *p*

131

*rit.*

**VAR. VI** Andante  $\text{♩} = 76$

134

*mf*

140

146



151

155

159

162

165

CIII—

CV—

167

CII—